

ST. JAMES'S HALL.

Grand Evening Concert,

UNDER ROYAL PATRONAGE,

IN AID OF

THE ROYAL NORMAL COLLEGE AND ACADEMY OF
MUSIC FOR THE BLIND.

FRIDAY, MARCH 16th, 1877.

VOCALISTS :

MISS AMELIA CAMPBELL,

MISS ANNIE JONES,

MISS MAGGIE REECE,

AND THE

CHOIR OF THE ROYAL NORMAL COLLEGE.

Assisted by the following distinguished Artistes, who have most kindly
given their services :

HERR JOACHIM, MR. HENRI PETRI,

MR. FRITS HARTVIGSON,

AND

HERR HENSCHEL.

By special permission of the Directors,

THE CRYSTAL PALACE SATURDAY ORCHESTRA,

AUGMENTED TO

ONE HUNDRED AND NINETEEN PERFORMERS.

CONDUCTOR—MR. AUGUST MANNS.

To commence at Half-past Eight o'clock precisely.

PRICE ONE SHILLING.

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SINGING—J. WETHERBEE.

PIANOFORTE—FRITS HARTVIGSON.

ORGAN—E. J. HOPKINS.

PROGRAMME.

Part I.

1. SYMPHONY IN A (No. 7) *Beethoven.*

2. PART SONGS—

“THE WATER-LILY” *Gade.*

“FOREST BIRDS” *Mendelssohn.*

BY A SELECT CHOIR OF PUPILS OF THE COLLEGE.

3. ADAGIO AND PRESTO FOR TWO VIOLINS *Spohr.*

HERR JOACHIM, and his favourite Pupil, MR. HENRI PETRI.

4. SONG, “SWEET AND LOW” *W. V. Wallace.*
MISS MAGGIE REECE.

5. PIANOFORTE CONCERTO IN B FLAT
(Op. 23) *Tschaikowsky.*
MR. FRITS HARTVIGSON.

Part II.

6. VIOLIN CONCERTO *Beethoven.*
HERR JOACHIM.

7. TRIO, “LIFT THINE EYES” *Mendelssohn.*
MISSES CAMPBELL, JONES, AND REECE.

8. AIR, “REVENGE ! TIMOTHEUS CRIES !” . . . *Handel.*
HERR HENSCHEL.

9. DER RITT DER WALKÜREN *Wagner.*
(As specially arranged for Concert purposes.)
(First performance in London.)

AUGUST MANNS, CONDUCTOR.

PROGRAMME.

Part I.

SYMPHONY No. 7, IN A (Op. 92) *Beethoven.*

Poco sostenuto : Vivace, A major.

Allegretto, A minor.

Presto, F major : Assai meno presto, D major.

Finale : Allegro con brio, A major.

" . . . grosse Symphonie in A (einer meiner vorzüglichsten)."

Beethoven to Salomon, June 1, 1815.

" . . . amongst my best works (which I can boldly say of the Symphony in A)."

Beethoven in English to Neate, Dec. 8, 1816.

This noble Symphony—which may as fairly claim the title of "Romantic" as its companions do that of "Heroic" and "Pastoral"—was written in the early part of the year 1812; the original manuscript, in the possession of the late Herr Paul Mendelssohn of Berlin, the brother of the composer, bearing the autograph date "13th May."

It remained for a year and a half in manuscript, and was first performed in the large hall of the University in Vienna, on the 8th December, 1813, at a Concert undertaken by Mälzel for the benefit of the soldiers wounded at the battle of Hanau, where the Austrian and Bavarian armies endeavoured to cut off Napoleon's retreat from Leipsic. Much enthusiasm was felt in Vienna on the subject of the concert, and every one was eager to lend a helping hand. The programme consisted of three numbers—the Symphony in A, described as "entirely new"; two Marches for Trumpet by Dussek and Pleyel, performed by Mälzel's mechanical Trumpet, with full orchestral accompaniment; and a second grand instrumental composition by "Herr van Beethoven"—the so-called "Battle of Vittoria" (Op. 91).

Beethoven conducted the performance in person, hardly, perhaps, to its advantage, as he was at that time very deaf, and heard what was going on around him but very indistinctly. The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn was gone to his rest,* and even if he had been still alive, it is questionable whether he would have come forward to co-operate with one who seems so deeply to have offended him. But Romberg, Spohr, and Mayseder played among the rank and file of the Strings, Hummel and Meyerbeer had the Drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, "giving the time to the Drums and salvos." There was a black-haired, sallow, thick-set, short-sighted lad of fifteen in Vienna at that time, named Franz Schubert, son of a parish schoolmaster in the suburbs, and himself but just out of school, who had finished his own first symphony only six weeks† before, and we may depend upon it that he was somewhere in the room, though at that time too insignificant to take a part, or be mentioned in any of the accounts. The performance, says Spohr, was "quite masterly," the new works were both received with enthusiasm, the slow movement of the Symphony was encored, and the success of the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th December with equal success, including the encore of the *Allegretto*, and the Symphony was played again on the 2nd of January, as well as on the 27th of February, when it was accompanied by its twin brother, No. 8 (Op. 93, dated October, 1812). The two were published together in December, 1816.

This is the only one of his nine Symphonies for which Beethoven chose the key of A; indeed, it is his only great orchestral work in that key. Mozart, too, would seem to have avoided this key for orchestral compositions; out of his forty-nine Symphonies only two being in A; and of his twenty-three Overtures only one—the "Oca del Cairo." Of nine Symphonies of Schubert, and five of Schumann (including the "Overture, Scherzo, and Finale"), not one is in this key. But, on the other hand, of Mendelssohn's four published Symphonies, one, the "Scotch," is in A minor; another, the "Italian," in A major.

Haydn died four years and a half before this—on May 31st, 1809.

† The autograph of Schubert's first Symphony, in D, in possession of Dr. Schneider of Vienna, bears the inscription, "Der 28te Oct. 1813. Finis et Fine," at the end of the last movement. He left the "Konvikt School" at the end of October.

In "form" the 7th Symphony varies little from the accepted mode on which Beethoven's earlier Symphonies are constructed. In the *Scherzo* alone is there any variation of moment, namely, the repetition of the *Trio*, which is played twice, instead of once, as usual—an innovation which, by the way, Beethoven had already made in his No. 4 in B flat, and which increases the length of the movement to nearly double what it would have been under the original plan.* Here, and in the eighth only, the sister Symphony to that now before us, has Beethoven substituted an *Allegretto* for the usual *Andante* or *Larghetto*; but beyond the name, the two *Allegrettos* have no likeness whatever.

The Seventh Symphony opens with an Introduction, *Poco sostenuto*, far surpassing in its dimensions, as well as in breadth and grandeur of style, those of the first, second, and even fourth Symphonies, the only others of the immortal nine which exhibit that feature. This introduction is a wonderfully grand and impressive movement, and may be compared to a vast and stately portico or hall, leading to the great galleries, corridors, and apartments of a noble palace. What a splendid development does this noble and varied structure present, of the few bars of prelude with which Haydn introduces the first movements of his greatest Symphonies, or which Beethoven himself has prefixed to his early ones! The Introduction starts with a short chord of A from the full Orchestra, which lets drop, as it were, a melodious phrase in the First Oboe, imitated successively in the Clarinet, Horn, and Bassoon:—

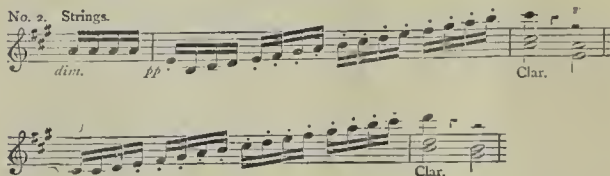
No 1. *Poco sostenuto.*



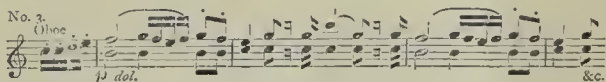
This, after eight bars (by which time it has fixed itself in the remote key of F major) is interrupted and accompanied by a new feature—

The restoration of these repeats, as Beethoven intended them—which had been suppressed in the early performances of the Symphony in England—is due to Sir Michael Costa, who first had them properly played at the Philharmonic Concert, May 14th, 1849. (See *Musical World* of May 19, 1849.)

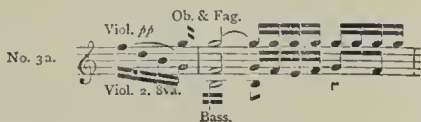
scales of two octaves in length, like gigantic stairs, as some one has called them, and alternating with the phrase in minims :—



This conducts to a third entirely new subject, in the key of C major, given out by the Flutes, Oboes, and Bassoons, thus :—

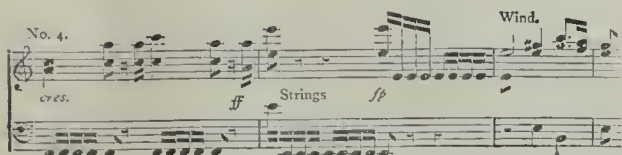


The dignity, originality, and grace of this third theme, especially when repeated *pianissimo* by the Fiddles, with a most lovely descending arpeggio to introduce it, and a delicious accompaniment in the Oboes, and Bassoons, as thus—



are quite wonderful. Beethoven gets back out of the key of C by one of those sudden changes which are so characteristic of this Symphony and the scales (No. 2) begin again in the treble and bass alternately. They land us in F, in which the third subject (No. 3) is repeated by

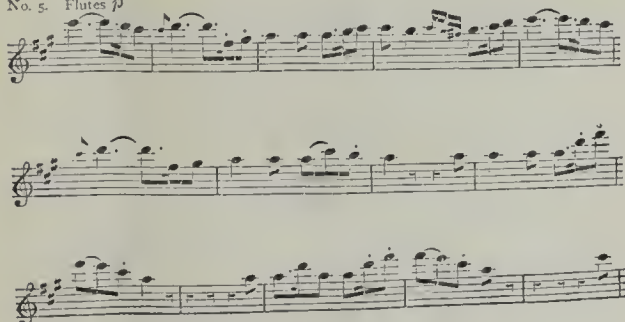
both Wind and Strings ; and then, by the following charming phrase, the original key is regained :—



and the Introduction ends.

The transition from the Introduction to the "First Movement" proper, the *Vivace*, by an E sixty-one times repeated and echoed backwards and forwards between the Flutes and Oboes and the Violins, with groups of semiquavers for which the last quotation has prepared us—a passage now listened for with delight as one of the most characteristic in the whole work—was for a long time a great stumbling-block to the reception of the Symphony both in London and Paris. The *Vivace* itself, into which the passage just alluded to leads, is a movement of wonderful fire and audacity. The principal theme, in its character and in the frequent employment of the Oboe, has a quasi-rustic air ; but there is nothing rustic about the way in which it is treated and developed ; on the contrary, it is not surpassed in dignity, variety, and richness, by any of Beethoven's first movements. It is thus given out by the Flute :—

No. 5. Flutes *p*





It is difficult as well as presumptuous for a mere amateur to compare masterpieces so full of beauty and strength, and differing so completely in their character, as do the nine Symphonies of Beethoven ; but if any one quality may be said to distinguish that now before us, where all its qualities are so great, it is, perhaps, that it is the most *romantic* of the nine, by which is meant that it is full of swift, unexpected changes and contrast, which excite the imagination in the highest degree and whirl it suddenly into new and strange regions. In this respect the C minor perhaps most nearly resembles it ; but I venture to think that *this* surpasses *that*. There are some places in this *Vivace* where a sudden change occurs from *fortissimo* to *pianissimo*, which have an effect unknown to me elsewhere. A sudden hush from *ff* to *pp* in the full hurry and swing of a movement is a favourite device of Beethoven's, and is always highly effective ; but here the change from loud to soft is accompanied by a simultaneous change in harmony, or by an interruption of the figure, or a bold leap from the top to the bottom of the scale — producing the most surprising and irresistible effect. Two of the passages referred to may be instanced—



In the second example, the resolution of the harmony (the F sharp and E in the Violins to the F natural) is an invention of Beethoven's, and adds greatly to the effect of the plunge through two octaves and the sudden hush in the *tremolando*. But indeed this *Vivace* is full of these sudden effects—especially its second portion—and they give it a distinct character from the opening movements of any of the other Symphonies.

What can be more arresting, for instance, than the way in which at the beginning of the second half of the movement, after a loud rough ascent of all the strings in unison, *fortissimo*, enforced by all the wind in the intervals, also *fortissimo* and on a strong discord, and accented in the most marked manner by two pauses of two bars each as if every expedient to produce roughness had been adopted—the First Violins begin whispering *pianissimo* in the remote key of C major, and the Basses, four bars later, continue the whisper with a mystic dance all soft and weird and truly romantic?

We quote a few bars as a guide to the place :—

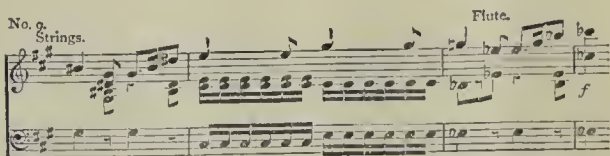
No. 8. Wind.

The musical score is divided into three systems. The first system shows the Wind section (No. 8) and the 1st Violins. The 1st Violins play a melody starting on a high note, marked *pp sempre*. The strings play a rhythmic pattern, marked *ff*. The second system shows the 2nd Violins and the Basses. The 2nd Violins play a melody, marked *pp*. The Basses play a melody, marked *pp* and *8ve lower*. The third system shows the 1st Violins and the Basses. The 1st Violins play a melody, marked *pp sempre*. The Basses play a melody, marked *pp sempre*. The score is in G major and 3/4 time.

The note on which the basses begin (G, with a chord of 6-4, instead of C) adds much to the effect.

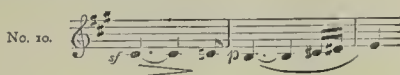
Another example of the same arresting romantic effect is the sudden

change from the key of C sharp to that of E flat, earlier in the movement,



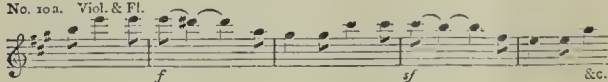
with the no less rapid escape into E natural.

Another is the very characteristic passage of the Violins, with which the "second subject" is emphasised, like a blow into which Beethoven has put all his strength—



The second subject itself, in which the passage just quoted occurs, begins as follows :—

No. 10a. Viol. & Fl.



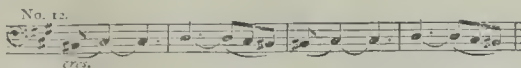
and (recurring to the former rhythm) proceeds :—



stamping itself effectually on the memory by the passage quoted as No. 10, and by the broad massive phrase in which the subject itself is accompanied by the whole of the Strings in unison.

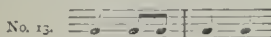
The rhythm is marked as strongly as possible throughout the movement, and there is hardly a bar which does not contain its two groups of dotted triplet quavers, varied and treated in the most astonishingly free and bold manner. When Beethoven does once abandon it, in the coda at the close of the movement, it is to introduce the celebrated

passage which at one time excited the wrath and laughter of the best of his contemporaries, though now universally regarded as perfectly effective, characteristic, and appropriate. In this passage the tenors and basses repeat the following figure for twenty-two bars—



increasing in force throughout from *pianissimo* to *fortissimo*—against a “pedal point” on E in the rest of the orchestra, three octaves deep, from the Bassoons to the high notes of the Flute. The *motion* in the bass of the pedal point (instead of a single holding note) is an invention of Beethoven’s (*Largo* of Trio in D, Op. 70), to which he returned in the Finale of this very Symphony, and in that wonderful passage—one of the most affecting in all music—the pedal point at the close of the first movement of the Choral Symphony. In the present case, too, the B sharp carries the *cachet* of the great master quite unmistakably.

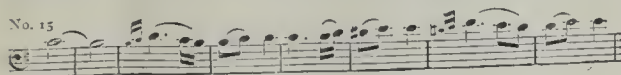
Not less strongly marked or less persistent than the *Vivace* is the march of the *Allegretto*, which is all built upon the following incessant rhythm :—



or, to use the terms of metre, a dactyl and a spondee, a dactyl and a spondee. Here, again, there is hardly a bar in the movement in which the perpetual stroke of the rhythm is not heard ; and yet the feeling of monotony never intrudes itself—



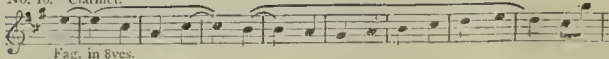
It is full of melancholy beauties :—the vague soft chord in the wind instruments with which it begins and ends, the incessant beat of the rhythmical subject just spoken of ; the lovely second melody,—



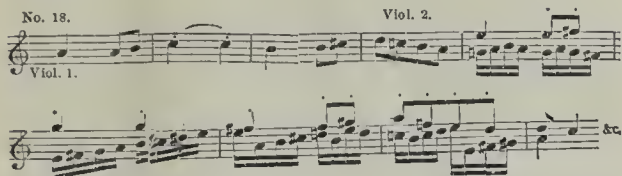
which, beginning in the tenors as a mere subordinate accompaniment,

becomes after a while the principal tune of the orchestra. More striking still perhaps is the passage where the Clarinets come in with a fresh melody, the key changing at the same time from A minor to A major, and the effect being exactly like a sudden gleam of sunshine—

No. 16. Clarinet.

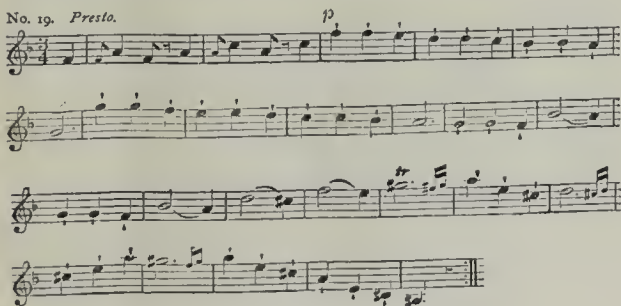


through the *fugato* which so effectually continues the latter half of the movement,—



as strictly as if its composer had not been Beethoven, but some mediæval maker of "canons," to whom structure was everything, and fancy nothing. No wonder that this *Allegretto* was encored at the first performances of the Symphony, or that it was for long one of the few movements of Beethoven that could be endured in Paris. "En parlant de Beethoven en France," says Berlioz, "on dit l'*Orage* de la Symphonie Pastorale, le *final* de la Symphonie en *ut mineur*, l'*andante* de la Symphonie en *la*." Very good for those early days, but M. Padeloup is fast curing the Parisians of such absurdities. It may be well to state, on the authority of Schindler and Nottebohm, that this movement was originally entitled *Andante*, but was altered in the MS. parts to *Allegretto*, which also appears in the printed orchestral parts (not published till March, 1816), and that Beethoven, urged by the frequent misunderstandings caused by the new title, desired at a later time that the original *Andante* should be resumed.

The third movement, *Presto*, with its subsidiary, *Presto meno assai* (not entitled *Scherzo* and *Trio*, though they are so in effect) is not less original, spirited, and *entraînant* than the two which have preceded it. It opens as follows :—



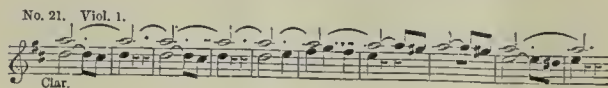
in the key of F, but before the first fifteen bars are well over, it is in A, in which unusually remote key the first division ends. Out of this region Beethoven escapes by a daring device—



which brings him at a blow into C, and pleases him so much, that he immediately repeats the operation, and so goes on into B flat.

The whole of this *Scherzo* is a marvellous example of the grace and lightness which may be made to play over enormous strength, and also of Beethoven's audacity in repeating his phrases and subjects.

The Trio, *Presto meno assai* (slightly slower), is an absolute contrast to the *Scherzo* in every respect, except the ability it displays. It is one of those movements—like the *Andante* in the G major Piano-forte Concerto of the same composer—which are absolutely original, were done by no one before, and have been done by no one since. It begins with a melody (which it is difficult to believe was not floating in Schubert's mind when he wrote the first phrase of his Fantaisie-Sonata for Pianoforte in G), in the Clarinets, accompanied as a bass by the Horns and Bassoons, and also by a long holding A in the Violins. Of this we quote an outline of the first portion—



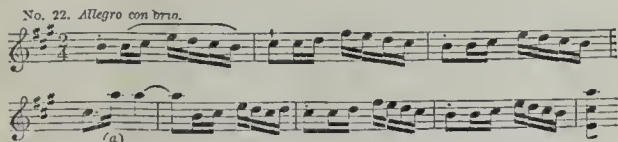
This melody is repeated in the Oboes, with a similar accompaniment. There is some ground for believing that it is not original, but is a religious *Volkslied*, heard by Beethoven and introduced into his work. The origin of this belief is a statement of the Abbé Stadler (the well-known associate of Mozart), who, in 1832, told the late W. Speyer, the composer, of Frankfort, whose son told the writer—that the theme was the exact rendering of a pilgrimage hymn, which he had often heard sung by the peasants of the Lower Austria as they marched on pilgrimage. The suggestion has been communicated to Mr. Thayer,*

* Author of the Life of Beethoven, of which Vols. 1 and 2 have already been published.

and it is therefore sure to be well investigated. The only other instance of the adoption by Beethoven of an existing melody is the Scherzo in the *Eroica*, the theme of which is said by Marx, though on very doubtful authority, to be a soldier's song.

The second portion of the Trio is in keeping with the first—the long holding A is maintained, but the Horn has a more marked part than before, gradually increasing in oddness and prominence, till it brings back the first portion of the tune, this time in the Full Band. The return from this (key of D) to the *Scherzo* (key of F) is as clever and romantic a point as can be found in the whole Symphony.—The extension given to this movement by the double repetition of the Trio has already been spoken of.

The *Finale* is not less full of fiery genius, caprice, and effect, than the other movements, or less characteristic of its author, though it contains fewer of those sudden "romantic" changes which (as I have with much diffidence attempted to show) distinguish the earlier portion of the work. It reflects less of the sentiment, and more of the prodigious force and energy of the grim, rough, humorous aspect of Beethoven, abrupt and harsh in his outward manner and speech. In the preceding movements this outward harshness less rarely appears. Force and vigour they exhibit in every bar, but it is rather the general nature of the man—that well-spring of loveliness and grace which lay deep beneath his exterior, his command of beauty, and his sense of awe and mystery, that distinguish the *Allegro*, *Allegretto*, and *Scherzo*. In the *Finale*, however, his more obvious external characteristics have their sway. "Beethoven," says Spohr, "was often a little hard, not to say raw in his ways; but he carried a kindly eye under his bushy eyebrows." It is this side of his character which appears to be reflected in the *Finale*. It begins with four bars of loud chords from the orchestra (of which much use is made subsequently), followed by this strange, somewhat furious, and, at first hearing, not attractive subject—



Then after a reference to the initial four bars of the movement, a new

subject appears, as harsh and uncompromising as that already quoted, and leading into a modification of it—

No. 23. Viol. 1.

V. 2. Viola 8ve lower.

This is continued in a series of phrases of dotted quavers, all hard and harsh, ending in C sharp minor, in which key the "second subject" proper appears, full of vigour and elasticity :—

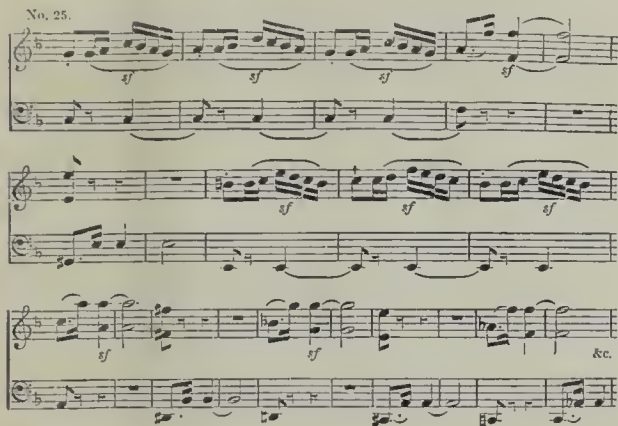
No. 21. Strings.

dim.

p f p f p f p f

Notice the humorous octaves in the Bassoon, and the force obtained by throwing the accent on the latter half of the bar in the last four measures of the quotation. In this rhythm, there is some charming capricious work from top to bottom of the scale among the Strings, after which the first half of the *Finale* ends. The movement is in the ordinary symphonic form; the first portion is repeated, and then the working out commences; and here the wild humour and fun distance anything that has gone before. The abrupt transitions and sudden vagaries, like rough jokes and loud peals of laughter—founded on the phrase marked (*a*) in quotation No. 22 are irresistible, and bring Beethoven before us in his most playful, uncon-

strained, or as he himself used to phrase it, "unbuttoned" state of mind.



A somewhat similar picture will be recollected in the *Coda* of the *Finale* to the 8th Symphony. In each of these one feels oneself as it were buffeted from side to side, with no more power of resistance than a baby in the hands of a giant. And this humour pervades the greater part of the movement, till the conclusion is approached, when, during a long coda, the great master lays aside his animal spirits and rough jokes, and surrenders himself to graver and more solemn impressions, graver even than those which inspired him during the conclusion of the first movement of this great Symphony, in connection with which we have already referred to the passage at which we have now arrived. This is, like that, a moving pedal, on E, alternating with D sharp, and lasting for more than twenty bars. During the whole of these and the preceding passage of equal length, where the Bass settles down semitone by semitone till it reaches the low E, the Strings are occupied by imitations and repetitions of the original figure (No. 22), and the Wind by long holding notes, the whole forming a passage of unrivalled pathos, nobility, and interest.

The Symphony No. 7 must have been brought to England very shortly after its publication, for it was [played at the Philharmonic Concert of June 9th, 1817.

[G.]

PART SONGS :

BY A SELECT CHOIR OF PUPILS OF THE COLLEGE.

<i>Soprano.</i>	<i>Alto.</i>	<i>Tenor.</i>	<i>Bass.</i>
A. CAMPBELL.	H. CARSON.	J. GREGORY.	J. EWING.
J. DICK.	E. LAVER.	J. A. HOLLAND.	J. FORBES.
A. JONES.	M. REECE.	J. PIERRE.	W. HOME.
L. F. S. KENDALL.	A. STEWART.	A. WILMOT.	E. SCHURER.

THE WATER-LILY *Gade.*

Upon the deep blue water,
 A flow'r is seen to blow ;
 Its leaves they glitter and sparkle,
 The blossom white as snow.

The moon on high is rising,
 Pouring her silver beams
 Into its snowy bosom,
 As o'er the lake she gleams.

And graceful round the flower,
 Gently a swan doth glide ;
 He sings so sweet, and gazing,
 He woos the blooming bride.

While thus so sweetly singing,
 He fain would there remain,
 Oh, say then, lovely flower,
 Canst thou the song explain ?

THE FOREST BIRDS *Mendelssohn.*

Come, let us roam the greenwood,
 Where Nature's minstrels sing ;
 The melodies they warble
 Make hill and valley ring.

To shady woods now stealing,
 Together let us rove,
 For merry notes are pealing
 O'er hill and verdant grove.

ADAGIO AND PRESTO FOR TWO SOLO VIOLINS

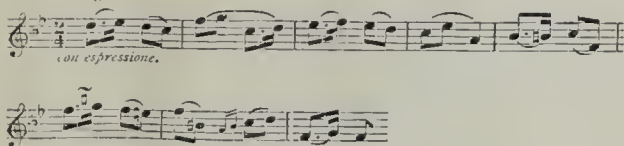
(Op. 39) *Spohr.*

HERR JOACHIM and MR. PETRI.

The composition from which these movements are taken is the first of a set of three "Grand Duos" which form Opus 39, and were probably composed about the year 1810.

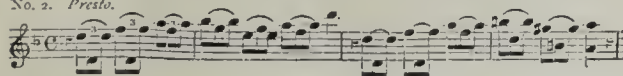
It is hardly necessary to observe that Spohr was a Violin player, and one of the greatest of his day. His early works are chiefly written for that instrument. He began composing—with a Violin Concerto—in 1802, and did not give birth to his first Symphony till 1811. His Violin Concertos are 15 in number; his String Quartets and Quintets 39; and his Duos for two Violins 11. Bach, who lived a century before Spohr, and was an Organ-player, wrote 6 duets for two Violins—but then Bach did everything, and literally anticipated some of the most original strokes in the greatest modern writers. His duets have the curious property, according to his biographer, of being so artfully contrived for the two instruments that no third part could be added to them.

But to return to Spohr's Duo, Op. 39, No. 1. The first movement, omitted on the present occasion, is in D minor. It is followed by the *Adagio* in B flat, opening as follows:—

No. 1. *Adagio.*

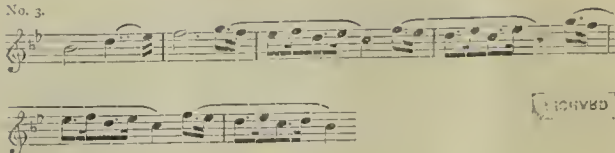
the Second Violin accompanying in arpeggios of semiquavers.

The *Presto* reverts to D minor, and starts with the following subject:—

No. 2. *Presto.*

A counter-theme, in entire contrast to the former, is worked with charming effect :

No. 3.



But indeed so clear is the construction of these beautiful pieces that quotations are not necessary. [G.]

SONG, "SWEET AND LOW" W. V. Wallace.

MISS MAGGIE REECE.

Sweet and low, sweet and low,
 Wind of the western sea,
 Low, low, breathe and blow,
 Wind of the western sea !
 Over the rolling waters go,
 Come from the dying moon, and blow,
 Blow him again to me ;
 While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,
 Father will come to thee soon ;
 Rest, rest, on mother's breast,
 Father will come to thee soon ;
 Father will come to his babe in the nest,
 Silver sails all out of the west
 Under the silver moon :
 Sleep, my little one, sleep, my pretty one, sleep.
Tennyson.

CONCERTO FOR PIANOFORTE AND OR-
CHESTRA (OP. 23) *Tschaïkowsky.*
(Dedicated to Hans von Bülow.)

*Pianoforte—MR. FRITS HARTVIGSON.

Andante non troppo, Allegro con spirito.

Andantino semplice.

Allegro con fuoco.

Peter von Tschaïkowsky was born on the 25th April, 1840, in the Russian government of Wjatka (district Ural). At twelve years of age he was admitted to the school of jurisprudence at St. Petersburg, and completed the prescribed course in 1859. In spite of good chances of promotion in the service of the State, love for music prompted him to enter the Conservatoire at St. Petersburg, and after further six years of study, he took his diploma as a musician, together with the prize medal for a Cantata on Schiller's ode "An die Freude." Since 1866 he has held the professorship of the theory of music at the Conservatoire of Moscow, devoting his leisure to composition; and the works he has produced hitherto not only entitle him to be ranked with the best living composers of Russia, but are gradually spreading his reputation throughout the musical cities of Europe and America. Among the works performed at Moscow and St. Petersburg, several Overtures, three Symphonies, two Quartets, the Opera "Der Wojewode," an Orchestral Fantasia on Shakespeare's "Tempest," the Opera "Der Opritschnik," which has met with signal success at the principal Russian theatres, and the present Pianoforte Concerto, are conspicuous. Besides these a number of smaller pieces for the Piano, together with sundry songs, have carried his name from the stage and concert room into the more modest sphere of amateur performances. His Opera, "Walkul der Schmied," gained the prize at the *concours* of the Imperial Musical Society of Russia. The greater number of his Pianoforte pieces and songs, as well as arrangements *à 4 mains* of his Symphonies, Overtures, and Quartets, are published by the firm of Jürgenson, at Moscow. The score and parts to his Overture to "Romeo and Juliet," of which Professor Klindworth has produced a masterly transcription for two pianos, are printed at Berlin (Bote and Bock).

In the work of a highly educated musician like M. Tschaïkowsky, it would be vain to look for anything narrowly national, specifically Russian. Though he does not dream of serving up the songs and

* The Pianoforte by Messrs. Broadwood.

dances of his country in all their rude and crude beauty, his music nevertheless bears the unmistakable impress of a Slavonic temperament—fiery exaltation on the basis of languid melancholy. Like most Slavonic poets, Polish or Russian, he shows a predilection for huge and fantastic outlines, for subtleties of diction and luxuriant growth of words and images, together with an almost oriental delight in gorgeous colours.

In the full sense of the word a master of the *technique* of the modern orchestra, as well as of the pianoforte, M. Tschaikowsky appears as one who has something to say and knows how to say it; here is no timid restraint or fear of an excess, no blinking through other men's glasses or reflex of other men's work.

With slight modification the ground plan of the present Concerto is drawn after the classical models; it consists of the customary three movements: 1. Introduction and Allegro, in Sonata form (B flat minor). 2. Andante, in song form, with a little intermezzo by way of a scherzo (D flat major). 3. Finale, a sort of dance in Rondo form, with a stretto by way of close (B flat minor and major).

The introduction to the first movement is based upon the following melody:—

No. 1.

The musical score is for the introduction of the first movement, marked 'No. 1.' It is written for Violin (Viol.) and Cello. The key signature is B-flat major (two flats: B-flat and E-flat), and the time signature is 3/4. The score consists of three systems of music. The first system begins with a *mf* (mezzo-forte) dynamic marking. The Violin part features a melodic line with eighth and sixteenth notes, while the Cello part provides a harmonic accompaniment with chords and single notes. The second and third systems continue the melodic and harmonic development. The score concludes with the abbreviation '&c.' at the bottom right.

The first subject of the *Allegro* is as follows :—

No. 2.

p

Piano

p

Orchestra

mf

p

8va.

mf

First system of the musical score, featuring piano (*p*) and mezzo-forte (*mf*) dynamics. The score is written for piano and includes a woodwind part with a key signature of two flats.

No. 3. *Espressivo.*
Wind

Second system of the musical score, labeled "No. 3. *Espressivo.* Wind". It features piano (*p*) dynamics and includes a woodwind part with a key signature of two flats.

This second principal theme has an accessory much developed subsequently :—

No. 4.

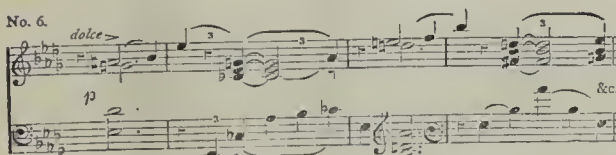
Third system of the musical score, labeled "No. 4.". It features a Violin part and includes parts for Flute, Cello, and Horn. The score is written for piano and includes a woodwind part with a key signature of two flats.

The very elaborate "working-out" offers combinations of the several subjects with one another, of which the following will be easily traced to the quotations above, Nos. 4 and 2, and 3 :—

No. 5.

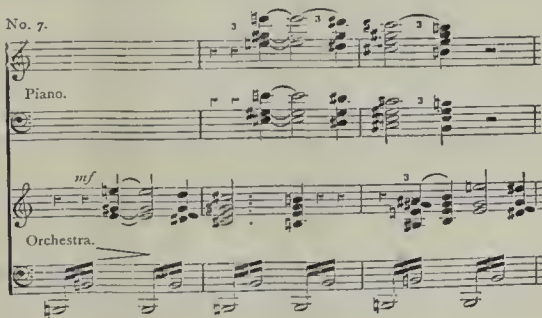


No. 6.



and after a prolonged peroration—

No. 7.



the main themes recur in the usual manner, and the movement closes with a huge cadenza for the solo instrument, and an orchestral coda.

The following quotations of theme and intermezzo, constituting the second movement, will suffice :—

No. 8. *Andantino semplice.*

dol.

Flute
pizz.

cres.

espress.

p

Cor.

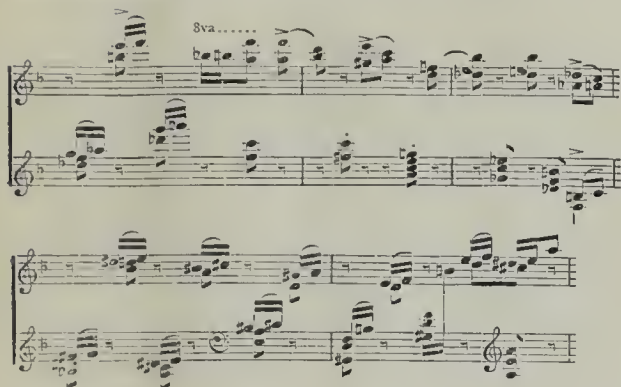
cres.

riten. *pp* &c.

cres. *pp* &c.

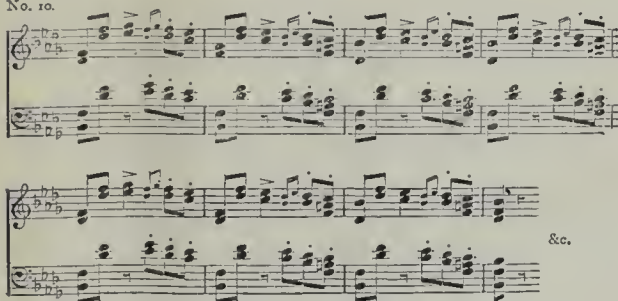
No. 9.

legg.

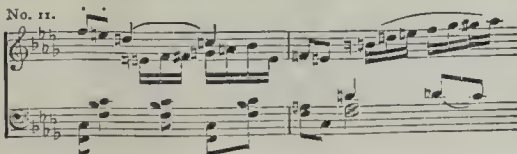


and the third movement, which in spirit, though perhaps not in rhythm, is strikingly like some of the national dances of Russia Minor, needs no further elucidation than the following succession of tunes will supply :—

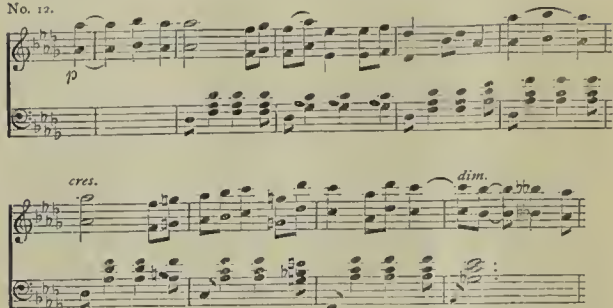
No. 10.



No. 11.



No. 12.



EDWARD DANNREUTHER.

Part II.

VIOLIN CONCERTO IN D (Op. 61) . . . *Beethoven.*

Allegro ma non troppo.

Larghetto.

Rondo.

Violin—HERR JOACHIM.

This work was composed in the year 1806, probably in the latter part of it, the earlier months having been occupied with the three Quartets dedicated to Count Rasoumowsky and the 4th Symphony. It was written for Clement, a well-known Violinist of the day, at that time Director and principal Violin at the Vienna Theatre, and was first played by him at his concert on December 23rd, 1806. The autograph is one of the treasures of the Imperial Library at Vienna. It is an oblong manuscript, and contains, along the top of the first page, the following punning inscription, in Beethoven's own curious French-Italian:—"Concerto par Clemenza pour Clement primo Violino e direttore al teatro a Vienna. Dal L. v. Bthvn 1806."

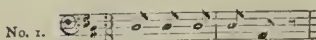
Whether we may take the terms of the title of Beethoven's arrangement of this work for the Piano (of which more hereafter), viz., "Concerto pour le Pianoforte . . . arrangé d'après son 1er Concerto de Violon . . . par Louis van Beethoven," &c., as the token of his

intention to compose a second, or not, it is certain that no second exists, the so-called "Kreutzer Sonata," (Op. 47) though expressly stated by its author to be "*scritta in uno stilo molto concertante* quasi come d'un Concerto*," and fully worthy of the name in other respects, being excluded from the category by the fact that it was written for Violin and Piano instead of Violin and Orchestra. His only other published compositions for Violin and Orchestra are two Romances, the one (Op. 40) in G, the other and more important (Op. 50) in F. These three works all date from the years 1803 or 1804 and are therefore earlier in date than the Concerto. And so also—probably earlier still—is the fragment of a Concerto in C major, the autograph of which is preserved in the library of the Gesellschaft der Musikfreunde at Vienna, and which was played at the commemoration of Beethoven at Vienna.

The first movement of the Concerto in D is, as usual, its most important portion, and is written like that of the E flat Pianoforte Concerto, in similar form to the first movement of a Symphony, with full development, and more than usual length. It has no prelude or introduction, as in the Pianoforte Concerto just named, to bring the Solo instrument early and prominently forward, but commences according to the regular prescribed form by an Orchestral *tutti*. And yet while thus conforming to custom Beethoven shows how eminently original he was. Nothing can exceed the novelty and characteristic effect of the opening—no initial chord or gigantic unison, nothing but four beats of the Drum on the key-note. For an instant one listens, almost in doubt whether it has really begun. Until Beethoven's time the Drum had with rare exceptions been used as a mere means of producing noise—of increasing the din of the *fortes*; but Beethoven, with that feeling of affection which he has for the humblest member of the Orchestra, and which has made him (in this Concerto and elsewhere) give independent passages to the Horn or the Bassoon, which have immortalised those instruments—has here raised the Drum to the rank of a solo instrument. And not only that, but these four notes of the Drum, like the first rays which herald the sun, give a colour and individuality to the whole of this great and radiant movement. These four notes are heard all through it—their broad noble rhythm pervades the whole—now in the Fiddles, now in the Horn, now in the Trumpet, now in the full Orchestra—always characteristic, always impressive, always the pivot upon which some unexpected, enrapturing change takes place, or some new appearance of the theme or the solo instrument is to turn.

* In one of Beethoven's note-books (E) in the Royal Library at Berlin this title is found with the word "*brillante*" substituted for "*concertante*."

John Sebastian Bach, who seems to have foreseen everything in music, has so far anticipated the opening of this Concerto in his Christmas Cantata, "Jauchzet, frohlocket, auf, preiset der Tag"—which commences with the subject of the movement in the Drum solo,



but with the opening all resemblance to Beethoven's Concerto ends.

Without more musical illustrations than are at command in a programme, it would be impossible to enumerate a tenth of the beauties of the wonderful movement which springs from those four unpretending taps of the most unpromising member of the Orchestra. It must suffice to quote a few bars of the leading ideas.

The principal theme is given out by the Oboes, Clarinets, and Bassoons, and accompanied by the Drum.

No. 2.

The D sharps which follow in the Violins (at *) are an admirable example of Beethoven's sudden way of introducing an entirely new element into his composition, and starting, so to speak, a new train of thought, at once the same with, yet different from, the old one—an art which no one ever possessed, and perhaps no one ever will possess, as he did.

The following is the brilliant, vigorous, aspiring theme which forms the "second" subject of the movement. Like the first, it is in D major, is given out by the Wind instruments, and is also heralded and accompanied by the inevitable four notes. Like the first also, it furnishes an

example of Beethoven's favourite habit of forming his melodies out of the consecutive notes of the diatonic scale, to which I have ventured to call attention elsewhere.

No. 3.

Oboes, with Clars. & Bassoons in 8ves.
 Violins

The musical score for No. 3 consists of three staves. The top staff is for Oboes, with Clars. & Bassoons in 8ves. The middle staff is for Violins. The bottom staff is for the Bass. The music is in D major, 2/4 time. The top staff features a melody of eighth notes, while the middle and bottom staves provide harmonic support with chords and moving lines.

No sooner is this theme given out in the major than Beethoven characteristically repeats it in minor, accompanying it all through with the four notes (this time in the Horns), and also by a passage in triplets and in "contrary motion" in the Violas and Cellos—a passage of which great use is afterwards made in the Solo Violin.

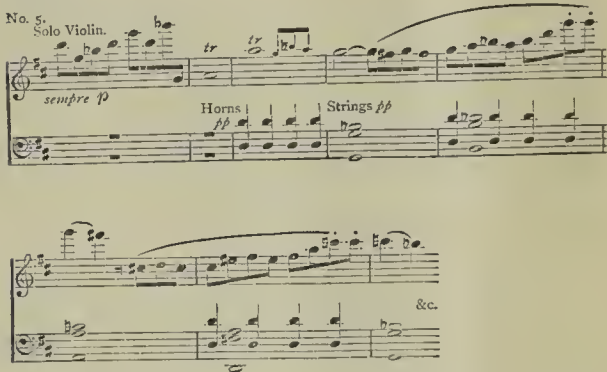
No. 4.

Viol. I.
 Viola
 Horns

The musical score for No. 4 consists of three staves. The top staff is for Viol. I. The middle staff is for Viola. The bottom staff is for Horns. The music is in D major, 2/4 time. The top staff features a melody of eighth notes, while the middle and bottom staves provide harmonic support with chords and moving lines. The bottom staff includes the marking "d.c." at the end.

These subjects, and others springing out of or dependent on them,

are worked and developed according to the regular forms of the art ; and at length we reach a passage which will be recognised from the following quotation — one of those delicious “episodes,” which Beethoven, if he did not invent, introduced, as no one before him had done : in which all the tenderness and grace of his nature are manifested for a few moments that we may know what there was lying hid behind that robust and masculine exterior. There are few passages more touching than this in all his compositions. The spirit of the master seems to disengage itself from material trammels, and soars aloft and carries us with him into a heaven of yearning and aspiration.



The soft, pervading accompaniment of the Strings, the repeated notes of the Horns, Bassoons, and Trumpets, hushed to their lowest, and sounding in their monotonous iteration like the knell of all that had ever troubled or annoyed us — the tender, refined, yearning expression of the Solo Violin, as it climbs

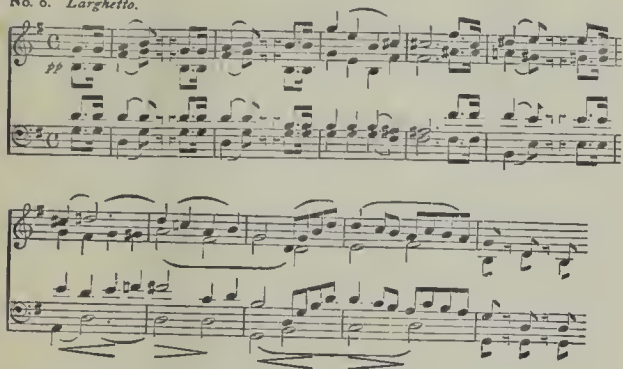
“Through all the silent spaces of the worlds,
Beyond all thought into the heaven of heavens,”

make this one of the most affecting passages in all music. It is in some measure an anticipation of a passage in the *Larghetto* (which is noticed farther on), where the Horns play a somewhat similar rôle, and the Solo Violin has an equally expressive part.

The *Larghetto* is a movement of wonderful calm beauty. The

principal theme is a simple strain of eight bars, with two more to close it—as if by a happy afterthought.

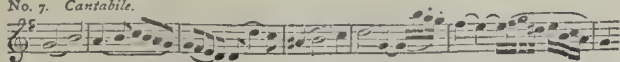
No. 6. *Larghetto.*



How much Mendelssohn loved this theme may be seen by his quotation of the 9th and 10th bars of it in his Air in St. Paul, "But the Lord." Such repetitions are some of the links which bind together the great composers; they are always interesting, and should be fondly cherished.

As in the slow movement of the E flat Pianoforte Concerto, the Violins of the band are "muted;" and as there, so here, after having heard the theme played through, it is difficult to understand how anything else can be worthy to come after it. Beethoven knows this well, and in consideration to the feeling he repeats the theme no less than four consecutive times. It is first given out by the Strings as quoted, then by the first Clarinet Solo, then by the Bassoon Solo, and then by the full band. On the second and third occasion it is accompanied by the Solo Violin in figures of the most astonishingly graceful forms, and increasing in elaboration each time. Shortly after this the Solo Violin gives out a fresh melody, accompanied in long chords by the Strings of the band only, which is really the counter-subject of the movement.

No. 7. *Cantabile.*



In the course of this occurs the passage before alluded to in connection

with the episode in the first movement, and from which the following is a quotation :—

No. 8. Violin solo.

The musical score for No. 8, Violin solo, is presented in two systems. The first system consists of three staves: the top staff for the Violin solo, and the bottom two staves for the accompaniment, labeled 'Strings' and 'Horns'. The Strings part is marked 'pp' (pianissimo). The second system consists of two staves: the top staff for the Violin solo, and the bottom staff for the accompaniment, labeled 'Horns'.

The effect of this is too charming. The lovely melody, with its beseeching, yearning tone, the soft sustained accompaniment of the Strings, and the mellow tranquil reiterated call of the Horns, seem to suggest the "calm and deep peace" of a lovely still autumn day, in a land like that of the Lotos-eaters of the Poet.

The Rondo is a descent from these heights of tranquil calm to a region nearer the common earth. If perhaps hardly equal in elevation to the earlier portions, it is throughout brilliant and spirited, and brings this great composition to a most effective termination. There is no pause after the *Larghetto*, but a sudden modulation in the Strings, *fortissimo*, rudely dispels the dream in which the preceding movement had lapt us, and leads into the opening subject of the Finale, one of the most humorous and original that even Beethoven ever conceived, attacked by the Solo Violin, without accompaniment, save a note or two from the Basses.

No. 9. Finale.—Rondo.
Solo Violin.

The musical score for No. 9, Finale.—Rondo, Solo Violin, is presented in two systems. Both systems consist of a single staff for the Solo Violin. The first system shows the beginning of the rondo, and the second system shows a continuation of the melody.

This is repeated by the Solo Violin two octaves higher, and then the whole Orchestra have it with a new termination :—

No. 9a.



A second theme of similar character is also given out by the Solo Violin, accompanied first by the Horns and then by the Oboes and Clarinets :—

No. 10. Violin solo.

6va.....loco



Another melody, the second subject proper, is in G minor :—

No. 11.



with a second portion quite in keeping :—



The pause for the Cadenza occurs after the working out of the themes, and is succeeded by a long, soft, subtle passage, full of humour, modulating into A flat, and coming back most ingeniously into the key of D—an admirable example of those sudden changes into remote keys which are among the secrets of Beethoven's mastery over his hearers.

This movement furnishes, amongst other beauties, a good example of the care with which Beethoven provides for his dear children of the orchestra. In the *Larghetto* the Horns were his chief favourites; here, perhaps, it is the Bassoon which is taken into his especial confidence. It has a long solo after the entry of the second theme (No. 11).

Before quitting the subject it should be mentioned that Beethoven arranged the solo part of the work so that it might be played as a Concerto for the Pianoforte. That he did this with predilection is evident from one or two circumstances. It was one of four pieces which alone of all his works (as we know from the testimony of his pupil, Ries) he arranged with his own hand; all the rest were left to his scholars or friends, and merely revised by him, but this and three others he did completely himself. Not content with this, he composed a long and very interesting cadence for the Pianoforte to the first movement, and a shorter one to the Rondo. These are published to the new edition of Breitkopf and Härtel. The first of them is in four movements—an *Allegro*, then a short *March*, *Piu Vivace*, and last, a *Meno Allegro*, ending in a *Presto*. In the *March* and the *Presto* the Drum reappears, and accompanies the Piano with its phrase of four notes. The Pianoforte Concerto was published in August, 1808, but the Violin Concerto remained in MS. till the following March. The latter is dedicated to Beethoven's old and dear friend, Stephan von Breuning, and the former to his wife.

The four notes, which haunted Beethoven so persistently through his first movement, are said to have been suggested to him by his hearing, while lying awake at night, a person who was shut out of a neighbouring house, and who kept on knocking for admission, four strokes at a time. Beethoven's mind was full of his Concerto, and the reiteration of the four strokes fell in with his thoughts, and produced what we have before us this evening. To some this story may appear apocryphal, absurd, below the dignity of the subject. But surely without reason. Its very triviality is in favour of its genuineness. Such anecdotes are not only quite in consonance with the characteristics of creative genius, but are also in accordance with known facts. To an ordinary man the four knocks which excited the "shaping spirit" of Beethoven's imagination, and on which he built so splendid

a fabric, would have been simply four knocks, to be dismissed with an exclamation, and forgotten as soon as heard ; but they " flashed upon the inward ear " of the great composer, and aroused trains of thought and associations in his mind the possession of which is, *ipso facto*, the possession of genius. These four knocks were to Beethoven what the hulk of the " old Téméraire " was to Turner, or the " Daffodils " to Wordsworth—commonplace objects in themselves, but transmuted by the fire of genius into imperishable monuments. Thus the musician may say with no less force than the painter or the poet—

To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

The original manuscript of the Violin Concerto, which has already been mentioned as in the Imperial Library (k. k. Hofbibliothek) at Vienna, presents some points of remarkable interest. It contains a larger amount of correction and alteration than is usually displayed even by Beethoven's MSS., chiefly in the part of the Solo Violin. The order of the instruments in the score, counting downwards, is as follows :—Violins ; Viola ; Flute ; Oboes ; Clarinets ; Bassoons ; Horns ; Drums ; Solo Violin ; Violoncellos ; Basses ; Trumpets. Thus the Solo Violin stands fourth from the bottom. But in addition to this there is a stave below the whole, and occasionally one above it and not unfrequently even a fourth—containing successive variations of the Solo part, which I have the best authority for stating are always improvements. These are all in Beethoven's own hand, and not in *Clement's, as stated by Otto Jahn, though it is possible that some of them were suggested by Clement. The majority, however, are not, technical ameliorations so much as improvements in the music, and as such bear the impress of the mind of the master himself. They display a curious medley of ink, blacklead pencil, and red chalk, and show, if anything were wanted to show, how constantly this great genius returned to his works, how unwearied he was in touching and retouching, and polishing, and bestowing all his thought and all his might on what his hand found to do, until he had got out of his mind all the beauty and all the effect and all the fitness that it was possible to get out of it. The Rondo in particular is crowded with corrections ; whole passages frequently erased and the original form of the Solo Violin generally scratched through. [G.]

This statement is made on the authority of Mr. F. Pohl, of Vienna, an observer of unimpeachable accuracy, perfectly familiar with Beethoven's writing.

TRIO, "LIFT THINE EYES" (*Elijah*) . . . Mendelssohn.

MISSSES CAMPBELL, JONES, AND REECE.

"Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, Thy foot shall not be moved; thy Keeper will never slumber."—*Psalm cxxi.* 1, 3.

Up to the last moment it was our intention to give two part songs, one by Prof. Macfarren, the other by Sir W. Sterndale Bennett. Sir Sterndale Bennett was the first chairman of the musical examiners of the College, and Prof. Macfarren now holds that position. Both compositions were new to our pupils. Just as they had learned the music we were afflicted with an epidemic of bad colds and sore throats, so that we have been unable to rehearse. With much regret we are obliged to substitute the trio for the part songs. F. J. C.

AIR (*Alexander's Feast*) Handel.

HERR HENSCHEL.

Revenge, revenge, Timotheus cries;
 See the furies arise,
 See the snakes that they rear,
 How they hiss in their hair,
 And the sparkles that flash in their eyes!
 Behold a ghastly band,
 Each a torch in his hand;
 These are Grecian ghosts, that in battle were slain,
 And unburied remain,
 Inglorious on the plain.

N.B.—The performance of the “Walküren-ritt” will not occupy more than eight minutes. Persons desirous to leave before the end of the Concert, are requested to do so after the Aria by Handel. The doors will be closed during the performance of the last piece, so as to secure a quiet hearing for all who are interested in its performance.

ORCHESTRAL PIECE, “DER RITT DER WALKÜREN”

(*Die Walküre*) Wagner.

“Der Ritt der Walküren” (“The Walkyries’ Ride”) occurs at the beginning of the third act of *Die Walküre*—the second of the four dramas which together constitute Wagner’s tetralogy *Der Ring des Nibelungen*.

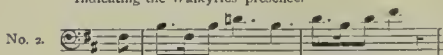
For a better understanding of its purport it seems only necessary to explain that according to the Scandinavian mythology the Walkyries were demi-goddesses, whose duty it was not only to succour heroes in battle, but to pick out the elect from among the slain and conduct them to Walhall, the abode of the gods. Fully accoutred as warriors they rode forth to battle, generally in parties of nine, but in Walhall they acted as cup-bearers of the youth-giving mead to the gods. The scene in the drama represents an assemblage of Walkyries on the top of a rocky height, each arriving on horseback, and with a slain warrior hanging over her saddle. It is one of general bustle and excitement to which also the elements contribute, driving clouds presaging a coming storm. The music which accompanies it and which vividly depicts the wild laughter with which the warrior-maidens greet each other on their arrival, their battle-call, the prancing and neighing of their steeds, and the brewing storm, is based upon the following motives, accompanied by shakes of the wood wind band and arpeggios

of the upper strings, while the rhythmical *ictus* is maintained by the lower strings and brass instruments :—

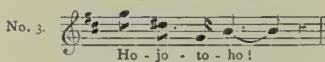
Suggestive of the prancing of steeds.



Indicating the Walkyries' presence.



The Walkyries' Battle-call.



In listening to the piece, as presented this evening, it should be borne in mind that it is but an "*adaptation*," for concert use, of a portion of a scene in which the voices of the Walkyries are often very prominent, and that though it has been prepared by Wagner himself, and may therefore be fairly regarded as reproducing the general effect of the original as faithfully as was possible, some allowance is due to the absence of the vocal element as well as of the scenic accessories.

[C. A. B.]



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HAS THE HONOUR TO ANNOUNCE

A GRAND EVENING CONCERT,

UNDER ROYAL PATRONAGE,

IN AID OF ITS FUNDS

On FRIDAY, MARCH 16th, 1877.

COMMENCING AT HALF-PAST EIGHT O'CLOCK PRECISELY.

VOCALISTS :

MISS MAGGIE REECE,

AND

THE CHOIR OF THE ROYAL NORMAL COLLEGE.

Assisted by the following distinguished Artists, who have most kindly given their services,

HERR HENSCHEL.

HERR JOACHIM.

MR. FRITS HARTVIGSON.

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AND

MR. AUGUST MANNS.

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AUGMENTED TO

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The Grand Orchestra will consist of 38 Violins, 14 Violas, 14 Violoncelli, 14 Contrabassi, 4 Flutes, 4 Oboes, 1 Corno Inglese, 4 Clarinets, 1 Bass Clarinet, 4 Fagotti, 8 Horns, 3 Trumpets, 4 Trombones, 1 Contra Bass Tuba, 2 Pairs of Timpani, 1 Triangle, 1 Side Drum, 1 Pair of Cymbals.



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MISS EWART.
MRS. PENNINGTON.
MRS. W. SHAEN.
MRS. STANSFELD.

PROGRAMME

Part I.

1. SYMPHONY IN A (No. 7) *Beethoven.*
2. PART SONGS—
 - a.* "THE WATER-LILY" *Gade.*
 - b.* "FOREST BIRDS" *Mendelssohn.*
 BY A SELECT CHOIR OF PUPILS OF THE COLLEGE.
3. DUO FOR TWO VIOLINS, IN D MINOR (Adagio and Presto) *Spohr.*
 HERR JOACHIM, and his favourite Pupil, HERR HENRI PETRI.
4. SONG, "SWIFT AND LOW" *W. V. Wallace.*
 MISS MAGGIE REECE.
 (*A Pupil of the College.*)
5. CONCERTO FOR PIANOFORTE AND ORCHESTRA, IN B FLAT (Op. 23) *Tschaikowsky.*
 MR. FRITS HARTVIGSON.

Part II.

6. CONCERTO FOR VIOLIN AND ORCHESTRA, IN D *Beethoven.*
 HERR JOACHIM.
7. PART SONGS—
 - a.* "SANDS OF THE DEE" *G. A. Macfarren.*
 - b.* "COME LIVE WITH ME" *W. Sterndale Bennett.*
 BY A SELECT CHOIR OF PUPILS OF THE COLLEGE.
8. AIR, "REVENGE! TIMOTHEUS CRIES!" *Handel.*
 HERR HENSCHEL.
9. DER RITT DER WALKÜREN *Wagner.*
 (From the Music Drama "Die Walküre," as specially arranged for Concert purposes.)
 (*First performance in London.*)

This work, from *Der Ring des Nibelungen*, requires Double Wind and Brass Instruments throughout, and a largely-increased Stringed Band; consequently the opportunities for hearing it will be very rare.

MR. CAMPBELL wishes gratefully to acknowledge the kindness of the distinguished Soloists who are generously giving their services as an expression of their interest in the practical training of the Royal College for the Blind; and especially to express his obligation to MR. MANNS, who, by arrangements for extra rehearsals and in many other ways, is labouring with untiring zeal to make the Concert musically as perfect as possible.

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